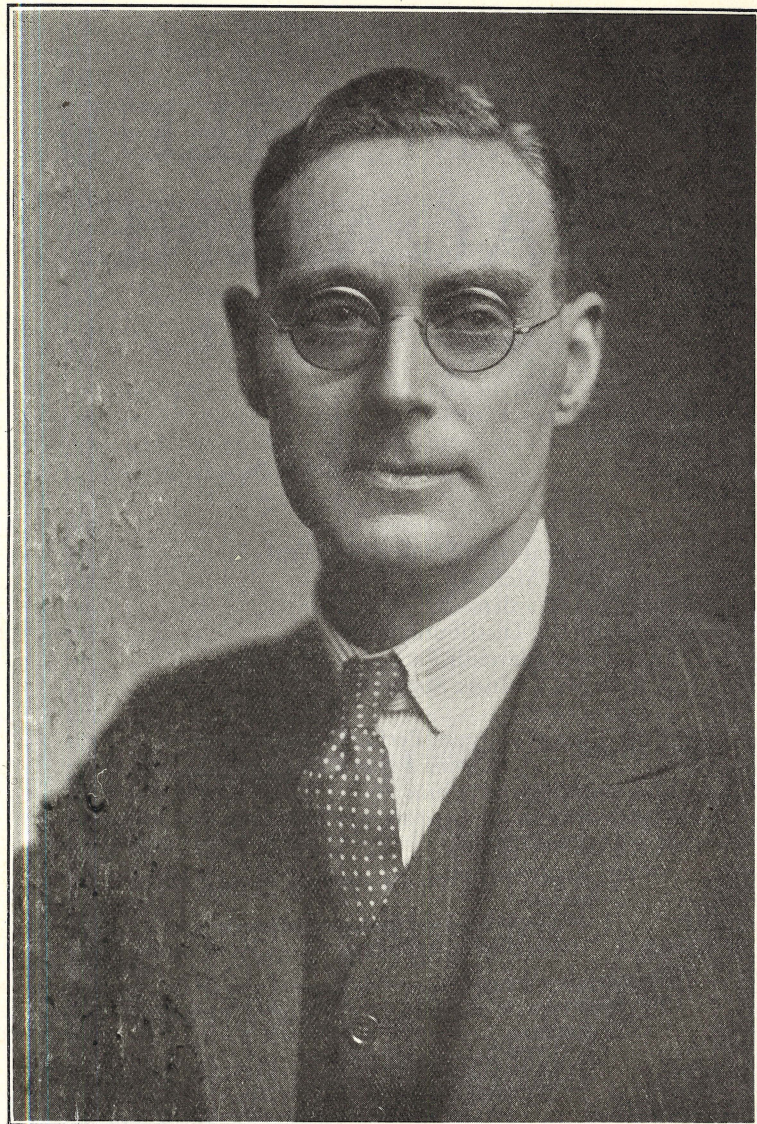


The R.A.M. CLUB MAGAZINE

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DR STANLEY MARCHANT

Elliott & Fry Ltd.

The Principal

STANLEY MARCHANT,

C.V.O., D.Mus.Oxon., F.S.A., F.R.A.M., F.R.C.O.

To those who were familiar with Dr Marchant's exceptional record as a musician it was not a surprise that he had been chosen to succeed Sir John McEwen as Principal. It would indeed have been difficult to find a man as highly endowed as he is for so distinguished a position. Intimate with those aspects of music which affect the art as well as those who practise it, he has shown, in the everyday intercourse with men of all shades of thought, an alertness of mind and a ready sympathy with all earnest effort.

To these fine qualities the long list of the offices which he has held testifies. His Presidencies of the Royal College of Organists and of the Incorporated Society of Musicians have been invaluable for experience in his art as well as in affairs of the world, and through his long connection with St Paul's Cathedral as Organist, he has taken part in many ceremonial events, not the least being that of the Silver Jubilee, which brought him the well-merited honour of Commander of the Royal Victorian Order.

He is the first to hold the office of Organist Emeritus of St Paul's Cathedral, and on his election as President of the R.A.M. Club an account of his many and varied activities was given in a recent number of the MAGAZINE, No. 98, for March 1934.

It is with the warmest feelings of goodwill that the Club associates itself with the manifold expressions of welcome to him, as an old student, Scholar, and Professor on his coming back to Alma Mater to reign as Principal.

Sir John B. McEwen

D.Mus.Oxon., M.A. and LL.D. Glasgow, F.R.A.M.
and F.R.C.M.

In an article which concerns a man happily still with us, there must be some hesitation in attempting to give a picture of his career which is to be neither highly coloured nor matter-of-fact.

During his tenure of the high office of Principal of the R.A.M., an all-too-brief period of twelve years, McEwen succeeded, while maintaining traditions that had grown up in the century of the Institution, in leaving the impress of his character upon ideals in teaching, with wisdom in administration, towards a unity of well-being affecting the Professors, the Students, and the lay staff.

As an old student of over thirty years' standing, he had witnessed many changes in method and personnel, and with long experience he had become assured in his own mind of an orderliness and justice that would enrich the work of his predecessors. It has been his part to build upon a sure foundation and to give expression to the thought of the times. In this he has had the moral courage to act with decision, uninfluenced by any passing mood, but guided only by his high purpose—the welfare of the Academy.

His first step was taken before he was officially installed as Principal, and it was typical of his vision. He prevailed upon the authorities to secure the services of Sir Henry Wood as conductor of the orchestra. The effect of this has been far-reaching, and the first academic year of McEwen's Principalship saw the establishment and welcome recognition of the orchestra as a vital force in the musical world. The standard has been maintained from the outset: the number of strings has scarcely ever fallen short of one hundred, and the full orchestra numbers one hundred and forty. One example of enterprise and admirable organization may be mentioned. In June 1930 the entire orchestra travelled by special train to Liverpool and gave an afternoon concert to a packed audience in the Philharmonic Hall.

Closely associated with the orchestra have been the performances of Opera on the full scale, including *Falstaff*, the *Valkyrie*, and *The Mastersingers*—all strictly students' productions. These and many others have been given at the New Scala Theatre, and stage experience thereby has been gained by singers who thus have been enabled to step direct into the larger world of grand opera.

On these occasions the orchestra has had the opportunity of playing in the orchestral 'pit' with which most of the members were unfamiliar. Further, a very large number of the orchestra from time to time are being engaged in the well-known professional organizations, and in connection with public engagements it may be said that the Academy has trained instrumentalists, singers, and ensemble players whose individual names are to be found, day after day, in every important programme.

McEwen has always shown a keen interest in chamber music, the chosen 'form' by which his exceptional powers have become known to the public. Under his inspiration there were found ensembles of students who performed the amazing feat of giving the eighty-three quartets of Haydn, following them by the Chamber Music of Schubert, Beethoven, and Brahms, thus testifying to the efficiency of the School to rely upon its own resources without having to look beyond its own walls for help. A profound impression was produced on music-lovers, for the four series, played by students alone, were without precedent. With this stimulus and example the students have been encouraged to bring forward, on innumerable occasions, their own efforts at self-expression, and the founding of the New Music Society has provided opportunities for all to learn what their contemporaries have to say. In due course another happy idea took shape—the 'Review' Week—in which lectures have been given by well-known specialists in their own subjects—technical, philosophic, and not necessarily musical. The range was broad and humane and was designed to quicken the minds of the students and to widen their outlook. Mention, too, must be made of the Teachers' Training Course with its development, the Graduate Course of the Royal Schools of Music, which, after much patience and diplomacy, has been recognized by the Board of Education as the equivalent of a University Degree. By it the cordial relations between the Royal Schools, the R.A.M., and the R.C.M., already existing as the Associated Board of these Schools, were, if possible, drawn even closer.

The welfare of the Staff constantly occupied McEwen's mind, and it was due to his persistence that the future years of the Staff have been assured through the establishment of the Superannuation Fund. But it is not to the Academy alone that McEwen's interests have been confined. He has always taken the larger view of music as a profession, and its importance and standing in the State. As President of the Incorporated Society of Musicians he has upheld the dignity and worthiness of the Art, and has endeavoured by his own example and by encouragement to secure

an attitude of unity in its manifold branches. This has been no parochial undertaking, but the recognition that the duty of citizenship in every sphere, no matter how narrow it may seem, can spread its influence beyond its boundaries.

With an active brain ceaselessly preoccupied with the solution of complex problems which confronted him at every turn, the wonder is that he did not break down under the strain, and the welcome respite, now that it has come, has been well earned for achievements well wrought. One outstanding characteristic of McEwen is his selflessness. He has felt the responsibility of his office far above any personal advantage, and has actively discouraged any performance of or reference to his own compositions. Now that the cares of administration are in other hands it is the desire of all who have followed his progress, with its many goodly signposts and milestones, that this freedom may bring him refreshing peace and renewed inspiration, and with these words let it be said—

AU REVOIR.

The New Warden, Mr B. J. Dale

The office of Warden, rendered vacant by the promotion of Dr Stanley Marchant to the Principalship, has been filled by the appointment of Mr B. J. Dale. Entering the Academy in 1900, he early showed his gifts by gaining the Sir Michael Costa Scholarship for Composition. With Mr Frederick Corder he studied composition, and the Organ with Dr Richards. In 1909 he was appointed to the professorial staff as teacher of Harmony and Composition, and his Associateship quickly followed.

He was elected a Fellow in 1920, having already become a Fellow of the Royal College of Organists. His best-known work is his *Pianoforte Sonata in D minor*, and his *Suite for Viola and Orchestra* has found many admirers. In recent years he has devoted his time almost exclusively to teaching, lecturing and examining, and through his long connection with the institution has gained invaluable experience in administrative duties. In these he is assured of the goodwill and support of his many friends and well-wishers. In 1935 he served as President of the R.A.M. Club.

Annual Prize Distribution

The distribution of Bronze and Silver medals, at which Sir John McEwen presented the awards, took place in the Duke's Hall on Thursday, July 23, 1936, at 11.30 a.m. There was a large attendance of professors.

After the Principal had distributed the medals, he gave a short address emphasizing the necessity of a student enlarging his musical experience by sharing in the corporate life of the Academy and by sympathetically interesting himself in the work of his fellow students.

The proceedings terminated with the singing by Thomas Williams of the Academy Song, 'Floreat Alma Mater', the whole gathering of professors and students joining in the Chorus.

In the afternoon the Annual Distribution of Prizes to the students of the Royal Academy of Music took place in the Duke's Hall. The President, H.R.H. The Duke of Connaught and Strathearn, K.G., who attended to hand the awards to the successful competitors, was received by members of the Governing Bodies.

On the President entering the Hall, the audience rose and sang a verse of the National Anthem. Miss Helen Silverman, a pupil of the junior school, presented Lady McEwen with a bouquet.

The following programme was carried out by a string orchestra of students, conducted by Herbert Withers, F.R.A.M.:

Allegretto (arranged for strings by John Barbirolli).

Prelude, Orientale, Scherzo. Nos. 1, 4, and 5 from Suite for String Orchestra, by John B. McEwen.

The Principal, who on mounting the platform to deliver his annual report was received with loud and continued applause, said: 'Your Royal Highness, Ladies and Gentlemen,—The academic year which is just closing will be memorable as that in which we, in common with the whole Empire, had to deplore the death of His Majesty King George the Fifth. His late Majesty was not only a patron of the Academy, but honoured the Institution by attending with Queen Mary the concert held in the Queen's Hall in connection with the Centenary celebrations.

'It is noteworthy that since its institution in 1822, in the reign of King George the Fourth, each of the four succeeding sovereigns has been a patron of the Royal Academy of Music, and it is with much pleasure that I am able to announce that His Majesty King Edward the Eighth has been graciously pleased to grant his patronage to the school, thus continuing an association between the Throne and the Royal Academy of Music which has extended over a period of one hundred and fourteen years.' (Applause.)

In mentioning a number of changes in the personnel of the Academy, Sir John spoke of the heavy loss suffered by the death of Brigadier-General Sir Alfred Balfour, who was elected a director in 1921 and a vice-president in 1930. General Balfour took a keen interest in the work of the school and was, until quite recently, a regular attendant at the Academy concerts. From 1923 to 1925 he acted as a member of the Associated Board of the Royal Schools, when his experience of affairs and sound judgment were of the highest value.

Two professors have been removed from the roll through death—Charles Winterbottom, who taught the double-bass since 1902, and Eric Brough, whose tragic death in an aeroplane accident while engaged on Associated Board work cut short a career of the utmost promise. The enumeration of such losses is a sad duty which must precede the account of other changes, and it was with different feelings that Sir John turned to other alterations in the personnel of the Academy.

The addition of Lord Macmillan to the Directorate adds to the roll the name of a distinguished gentleman whose work in connection with education is as noteworthy as it is with reference to other matters which vitally affect the citizens of this country.

Lieut.-General Sir G. Sidney Clive, who had been a Director since 1928, now became a member of the Committee of Management. In this capacity the Academy will benefit by his close interest in its routine work and organization.

Sir James Dundas-Grant, whose long-continued friendship to the Academy and whose generous help had been ungrudgingly given to our students, retired from the position of Honorary Surgeon which he has held since 1889. The thanks of the Academy are tendered to this devoted and loyal friend.

Dr R. Scott-Stevenson, M.D., F.R.C.S., has been kind enough to consent to fill the gap left by Sir James's retirement.

The retirements from the professorial side during the year were Mr T. B. Knott, a professor of pianoforte since 1889 and a member of the Committee of Management since 1923 and Mr William Murdoch, who found that his artistic work did not allow him to give the time required for Academy duties.

Confirmation of appointments to the professorial staff were Dr Douglas Hopkins (organ), Miss Vera Beringer and Miss Ena Grossmith (elocution), Mr Norman Allin (singing), Mr Frank Britton (pianoforte), Mr Samuel Sterling (double-bass).

The following provisional appointments have been made: Mr Reginald King (musical composition), Mr David Carl Taylor

(violin), Mr Myers Foggin (pianoforte), Mr Frederic Jackson (pianoforte), Miss Maude Hornsby (pianoforte).

Two new prizes for elocution had been founded. The first is in memory of Miss Katie Thomas, Professor of Elocution in the Academy from 1899 to 1935. Full particulars of this will be announced in due course. The second is a gold medal, the gift of Miss Ena Grossmith in memory of her distinguished father, the late George Grossmith. The first competition for this valuable prize has taken place, and the lucky student received the prize this afternoon.

Many gifts of instruments and music received throughout the year were cordially acknowledged.

Sir John continued: 'The necessity of keeping this report within reasonable limits compels me to omit reference to much which otherwise would call for mention. I therefore conclude with a bare reference to the work done by the professorial and clerical staffs, and with the expression of my personal thanks for the assistance and support I have received in carrying on the work of the Academy in what has been a very difficult and trying year.

'The activities of the Academy which are presented to the public through the orchestra, operatic and dramatic performances, ensemble classes, etc., are, naturally, very important aspects of the Academy's operations. I desire to express my grateful thanks to those ladies and gentlemen whose skill and untiring efforts have made these operations as successful as they are. If I mention, especially, the Conductor of the operatic performances, it is not that I am less sensible of the value of the services of other eminent artists, but because it gives me the opportunity of publicly expressing the congratulations of the whole Academy to Mr Barbirolli—(loud applause)—on the signal distinction which has been conferred on him by his appointment to succeed that great master, Toscanini, as Conductor of the New York Philharmonic Orchestra. (Applause.)

'Just one word, Ladies and Gentlemen, on behalf of the professorial staff and the students in welcome to Dr Marchant, who is going to succeed me. I should like to take this opportunity on my last public appearance as Principal of the Academy to express to him our desire—our united desire—that he will have good fortune and happiness in filling a position which is never a very easy one, and which will call for all the sympathy and help which can be given to him from everybody in connection with the institution.' (Loud applause.)

The President then distributed the prizes.

Sir Courtauld Thomson said: 'Your Royal Highness, Ladies and Gentlemen,—I have the honour of proposing a very sincere vote of thanks to our Royal President. For long years the Duke of Connaught has taken a deep interest in our welfare and in our aims and objects, and he has at all times shown such great personal kindness to everyone associated with the Royal Academy of Music, that I know I am speaking for everyone here when I say that we regard His Royal Highness not only as an ideal President but as a warm and very real friend. His long service to the State, to the Army, and to the world of art has made His Royal Highness an inspiration and an example to every student and every member of the Royal Academy of Music. I beg to move the vote of thanks.' (Loud applause.)

H.R.H. The Duke of Connaught, who was received with loud and continued applause, said: 'Sir John McEwen, Ladies and Gentlemen, and especially pupils of the Royal Academy of Music. It is a great many years now since I first became your President. I think it was in 1901 when I succeeded my brother, the Duke of Edinburgh. I can hardly tell you more than you have been already told by Sir Courtauld Thomson, who so kindly proposed the vote of thanks for my presiding to-day. May I say first of all how deeply we regret—especially myself—that we are losing our Principal, Sir John McEwen. He has now been Principal for many years, and I am sure, from the warm reception he received here from everybody in this hall, that anyone can see how popular he is. No one can regret that he is leaving more than I do. I can only hope that his successor, Dr Stanley Marchant, will be as well supported as he has been, and that the Royal Academy of Music will continue its prosperous career under him as it has done under his two predecessors. I congratulate those who gave us the charming concert at the beginning of the proceedings, and I thank the conductor of the orchestra. I am sure I may repeat what I have often said in this hall before, how much I think that music helps the country. There were times in England when people were satisfied with indifferent music, but I think that in the present day there are plenty of people who know good from bad music. I can only add that you, Ladies and Gentlemen, have enjoyed our short concert to-day and you will congratulate me on being President of the Royal Academy of Music, which is doing such splendid work in this country. It has been a great pleasure to find myself here again. My best wishes at all times go out to the Royal Academy of Music. I hope to be amongst you on many other occasions like this.' (Loud applause.) A verse of the National Anthem was sung, and the proceedings terminated.

John Fane

Eleventh Earl of Westmorland,
P.C., G.C.B., G.C.H., D.C.L., LL.D.,
Military Historian, Violinist, Composer of many musical
works, both secular and sacred, and
Founder of the Royal Academy of Music, 1822.
Musician, Diplomatist, Soldier.

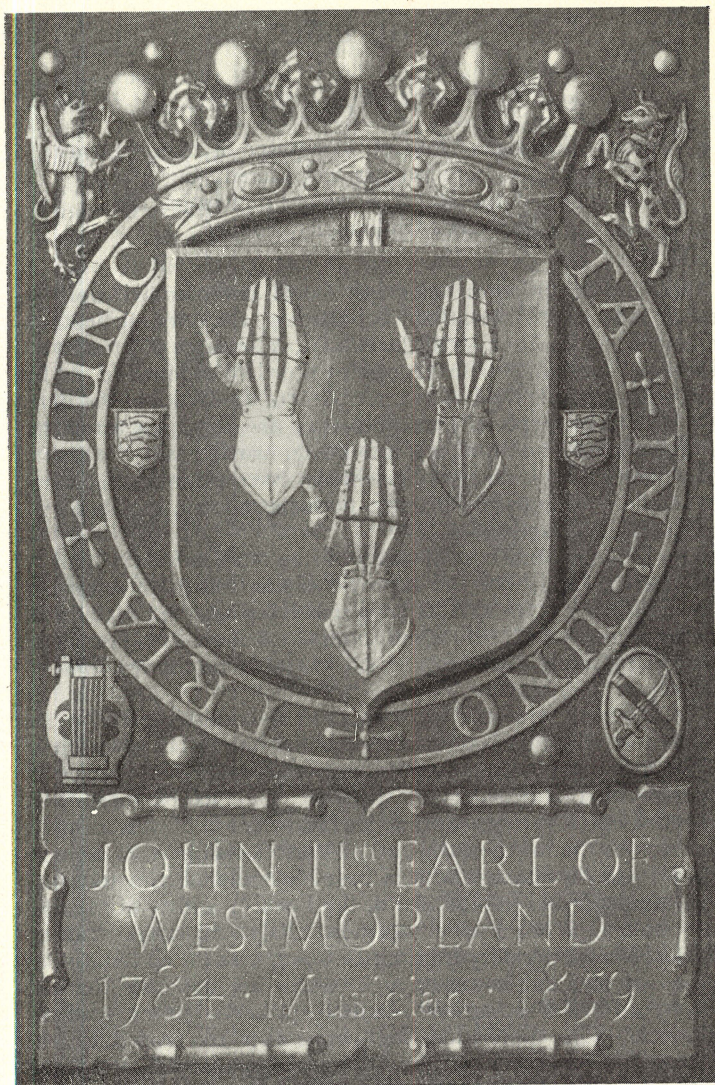
With the exception of holograph scores, autographed copies of music, and the Westmorland Scholarship, the only memento or memorial of the Founder of the R.A.M. is the large portrait in the Principal's room, which represents Lord Westmorland in his maturity, wearing the badge and ribbon of the Order of the Bath. An Institution, especially an educational one, definitely associated with a person who brought it into being, usually, as in the case of dozens of colleges and public schools, takes pride in displaying in heraldic fashion, and in some permanent form, the 'achievement' of its Founder.

The Westmorland coat of arms can be studied in any book of the peerage, and, with the approval of the College of Arms and the authorities of the R.A.M., might well replace the badge on the sports jacket, which till recently, but since altered for the better, bore an unheraldic device in which was included the *bend sinister*, the sign of illegitimacy!

We, however, are able to make good the omission, and it has come about in this way. In Speech Room at Harrow School there are being set up carved armorial panels in honour of distinguished Harrovians of the past, and six of these were unveiled on Governors' Speech Day in June of this year. One of the six was that of the 11th Earl of Westmorland, 'that eminent soldier and diplomatist who is best remembered as a musician and composer and the founder of the Royal Academy of Music'.

A photograph of the panel was most kindly sent to the Academy by the Harrow Heraldry Committee, along with the epitome of his varied career, and it was thought eminently desirable that the record of Lord Westmorland should be preserved in the Academy archives. On application for permission to reproduce the photograph on account of the Founder's distinctions, the Committee 'most willingly authorised' this to be done.

The roll of his honours is a long one. He entered the Army in 1803 and retired with the rank of General in 1854. He saw service in Hanover, Sicily and Egypt, Portugal, Spain, Germany



and France, and Naples. He was respectively Special Envoy to the King of the two Sicilies and to Leopold I King of the Belgians. Minister to Tuscany, Prussia, and Austria. He sat in Parliament as M.P. for Lyme Regis.

The Shield is heraldically described as az., three dexter gauntlets, backs affronté, or. It is surmounted by an Earl's coronet, and is encircled by the Riband of the Order of the Bath. In the base is the Lyre of a Musician and the contemporary badge of a General.

It is interesting to note that in the list of the Governing Bodies of the R.A.M. are the names of two old Harrovians, Lord Gorell, C.B.E., M.C., M.A., and Lieut.-General Sir G. Sidney Clive, K.C.B., C.M.G., D.S.O.

New Music Society

On July 9 the R.A.M. New Music Society's programme, as usual, contained works which indicated its aims. In addition to Paul Kadosa's *Trio*, Op. 12, for violin, viola and violoncello, there were *Twelve Preludes* for pianoforte by Shostakovich, played by Vitya Vronsky. Hindemith's *Trio No. 2* won much acceptance, finely played by the Philharmonic String Trio, David Martin (violin), Frederick Riddle (viola), and James Whitehead (violoncello). Two works for violin and pianoforte ended the concert. These were *Konzertstück* (1935) by Victor Babin and *Tarantella*, Op. 28, by Karol Szymanowski. These were played by two distinguished artists, Henry Temianka (violin) and Vitya Vronsky (pianoforte).

The Invitation Concert of October 8 attracted a large audience. The entire programme was devoted to works by Igor Stravinsky. There were his *Suite Italienne* for violoncello and pianoforte on Themes by Pergolesi, played by Florence Hooton and Dorothy Manley; *Sonata* for pianoforte played by Myers Foggin; *Quatre Chants Russes* for voice and pianoforte, sung by Irene Chambers with Eileen Ralph accompanying, and *Concerto for Two Piano-fortes* (first performance in London), played by Dorothy Manley and Myers Foggin.

Intimate Opera

After the enormous success of 'The Beggar's Opera' at the Lyric Theatre, Hammersmith, which had drawn all the town for over three years, with, the while, its sequel, 'Polly' at the Kingsway Theatre, it was scarcely unreasonable to conclude that the theatre-going public had had enough of parody, satire, and political allusions, even if they had failed to grasp the subtle hits in their operatic guise. Just as Gay and Pepusch had set the mode in the eighteenth century, there followed for the next hundred years an incredible outpouring of works on a more modest scale. In these there was little political-historical satire or parody. They appealed to a public which had not been dazzled or hoodwinked by backhand slaps at Italianate opera, but were designed to entertain the habitués of Covent Garden, Drury Lane, Lincoln's Inn Fields, the Haymarket, and the outlying gardens of Marylebone and Vauxhall. The repertoire was immense, and whether published or left in manuscript amounted to several hundreds of 'ballad operas'. In recent years the literary and historical ground of the period had been well covered by a large group of writers, but it was left to two musicians to put their own researches into practice, and to ransack the 'entertainments' of two centuries ago which had been laid on the shelf.

At first the pair were working independently, but in 1930 Frederick Woodhouse and Geoffrey Dunn joined forces and, with Mabel Ritchie, went to work to revive and redress some of the delights of their great-great-grandfathers. Thus began what has come to be known as 'Intimate Opera'.

From its beginnings it has been the perfection of 'team-work', and confidence has been crowned with well-merited success. The works are miniatures in the right frames, artless, almost unconscious, without the veneer of 'preciosity'. Thus opera becomes 'intimate'.

To justify its name it must have an atmosphere and fitting surroundings. It would be lost in the expanse of stalls and circle. It must create its own audience and draw all into close fellowship with its endeavours, attracting by personality to make the spectators feel that they themselves are part of the rite, and have their share in the proceedings. Even with memories of 'The Beggar's Opera' it has been no small achievement to bring from out of the past the little operas long laid aside when their vogue had waned, and to rediscover and build upon their frail texture so much joyousness.

What has heightened all the performances has been the element of the unusual, some startling, breathless touch which has made the scene. One is reminded of the Maeterlinck plays produced by Lugné-Poë of the Théâtre de l'Œuvre in London some years ago.

To those who have not had the good fortune to make acquaintance with Intimate Opera it may be pointed out that there is nothing archaeological or pedantic in the performances. The spirit of fantasy, sparkling with wit, is over all.

There are over a dozen works in the repertoire and the list is being constantly added to. They range from Bach's 'Coffee' Cantata, Mozart's 'Bastien and Bastienne', Arne's 'Thomas and Sally' to Pergolesi's 'Serva Padrona', and works by Carey, Dibdin, Arnold, and Purcell. Although each work plays generally for half an hour, infinite thought and care are taken to present it complete in itself with accessories, dresses and properties, not to speak of the efficiency secured by attention to minute details.

Operas Verdi's 'Falstaff'

Mackenzie's 'The Cricket on the Hearth'

By their performances at the New Scala Theatre from July 14 to 18 the students of the Operatic and Dramatic Classes of the Royal Academy of Music have added yet another memorable week to their record. The mind recalls the *Mastersingers*, *Falstaff*, *Carmen*, *Die Walküre*, and others, in which students, and only students, have taken part, and it is pertinent to ask if any other music school could have staged, produced, and performed these operas solely and entirely with the material undergoing training at the time without going outside its own walls. This independence of outside help is unique, and the R.A.M. has maintained in this a consistent and well-balanced effort to rely upon its own resources.

The operas were Verdi's *Falstaff* and Mackenzie's *Cricket on the Hearth*, two performances of each with double casts. The students of Drama gave *The Lake*, by Dorothy Massingham and Murray Macdonald, preceded by an excerpt from Act I of Louisa M. Alcott's *Little Women*.

In *Falstaff* many moments stood out for special commendation. The voices were well in character where purity and sonority were in keeping, and the diction was admirable. Doubtless this was greatly helped by the English transcription of Mr H. Procter-Gregg, in which the singers were at home in their mother-tongue. It was natural that Mr Geoffrey Dunn, identified as he now is with the 'intimate' association of the musical phrase with action on the stage, should have made his points so that what might have passed notice in the orchestra was pressed into service, and thereby enhanced the work of all.

Of the Falstaffs, Mr Clifford Deri, who recently sang the part at extremely short notice at the Old Vic without a rehearsal, and Mr Thomas Williams achieved distinction, and they, as well as the others in the cast, delighted in their words. Bernard Lewis as Dr Caius had a part after his own mind, and Harold Child as Ford won high praise. Of the ladies in each cast it must be said that they justified their being chosen—attractive and engaging in voice, action and costume, and in their ensembles expressed the intention of the music.

Mr Barbirolli conducted the R.A.M. orchestra of seventy with a confidence that will assure him of success with the New York Symphony Orchestra for which he has been engaged. With him

at the conductor's desk, and with Mr Dunn on the stage orchestrating, as it were, his singers, there was an understanding best described as 'team work'. Since the productions of *Falstaff* ten years ago proved to be the stepping-stone for some in the casts to what are now well-established and recognized careers, it is to be hoped that like good fortune awaits those who took part in the present instance.

Barbirolli again was in command of the orchestra in *The Cricket on the Hearth* by Mackenzie, happily starred as 'Ex-student'. The two performances of this, with double cast, were directed by Miss Isobel McLaren, who, on emergency, took the part of Tilly Slowboy in the first cast, Glenys Bracken having met with an accident which might have proved serious. She fortunately was able to return to the second cast, and delighted the audience with her high spirits. Interest was bent on the blind girl, whose song has been repeatedly heard 'on the air'. This in Act 2 was sung artlessly and with much purity and sweetness by May S. Walker and Laura Gorton. The two Mary Peerybingles, Cynthia Rawson and Vera Rae-Stevens, were happily in the picture; and the two John Peerybingles, Tackletons and Edward Plummers, were in fine resonant voice. George Prangnell and Harold Child gave well-studied and pathetic readings of Caleb Plummer. There was a large chorus of Fairies, Imps and Villagers who gave the real Dickensian touch to the production.

Drama

'The Lake', by Dorothy Massingham and Murray Macdonald

For *The Lake*, produced by Miss Ena Grossmith, another temperament from that of *Falstaff* was required, as much on the stage as in the audience. Just as it has been said that the singers 'orchestrated' Verdi's score, so here the players had the task of 'orchestrating' dialogue which bristled with inner meanings. It was no small triumph for Marie Slocombe, Betty Prince, William Grant, Megan Evans, George Prangnell, and Eric Rickard to have brought into their interpretation the recollection of the finished performances of the first production. The play lay heaviest on Miss Slocombe as Stella, and though less experienced than her forerunner, she accomplished much in concentrating the attention and the interest on her reading of the part. In every respect it was a finished presentation of a difficult play, and there

were no signs of immaturity. It might have been the fiftieth performance and not the first and only one, with sureness of touch and an air of experience.

Special mention must be given to the incidental music during the entr'actes, played by an excellent orchestra of strings conducted by Mr Myers Foggin. Among the works played were the Principal's *Peat Reek* (from *Nugae*), Elgar's *Elegy*, an *Allegretto* by Marcello arranged by John Barbiroli, and the *Liebeslieder* of Brahms. Although not indicated in the programme, there was also music during the play; appropriate but unobtrusive, delicately performed.

Students' Orchestral Concert, June 16

The Midsummer Terminal Concert at Queen's Hall on June 16, although announced as the Students' Orchestral Concert, had a certain character which raised it above the formalities associated with such occasions. The programme, indeed, was framed on lines which might have been adopted by any orchestral society.

There was a complete absence of that kind of performance for which indulgence is often asked of a friendly audience, none too critical, but at the same time highly appreciative. So there was not the customary routine of performers and singers, each trained to what may be called, without disparagement, 'the end-of-the-term' pitch. There were two singers—Bettine Young gave an Aria from Handel's *Alessandro* with clear expression, and Thomas Williams sang the 'Credo in un Dio crudel' from Verdi's *Otello* with good resonance against the tremendous accompaniment. Lalo's *Symphonie Espagnole* for violin, the first movement, was played with good technique and tone by Albert Chasey.

Two pianists distinguished themselves by performances definitely above the level of studenthood. There was perfect assurance in Guy Jonson's performance of the Schubert-Liszt *Wanderer-Fantasia*, straightforward and without excess. The other was Daphne Cockburn's rendering of the Liszt-Busoni *Rhapsodie Espagnole*. She, too, with superb technique and with the fullest understanding, placed her accomplishment far beyond that which is generally looked for in a concert of students. Of the orchestral numbers Robin Sanders-Clark obtained a brilliant

performance of Glazounov's *Carnaval* overture, and the Introduction to the third act of *Lohengrin* gave an opportunity to the brass, who had not fallen short of their chances in the 'Credo'. Here, too, as in the other orchestral number, two movements of Brahms's *Symphony No. 1*, the strings were alert in the attack and in splendour of tone.

Most impressive was the playing of the Bach-Wilhelmj *Air on the 'G' String*, in which all the strings, standing, took part. This was a rare experience. Over all was the control of Sir Henry Wood, and the fine orchestra of 140 players might well have challenged the work of many another organization. Tried experience, on this occasion, yielded with grace to the vitality and brilliance of youth.

Chamber Concert, June 25

In the Chamber Concert on June 25 a desire to be unconventional was manifest, and there were satisfying performances. Dorothy Langmaid sang two hymns, *Morning* and *Evening*, by Purcell, very finely, accompanied by Arnold Richardson at the organ. A spirited reading of two movements from Rachmaninov's *Sonata for Pianoforte and Violoncello in G minor, Op. 19*, was given by Margaret Chamberlain and Vivian Joseph. Two movements from the *Quintet for Oboe and Strings*, by Arnold Bax, showed the composer in his happiest vein, Lucy Keane taking the important oboe part. In solos for stringed instruments Joyce Cohen (violoncello) in Bax's *Folk Tale* and Emanuel Hurwitz (violin) in Tartini's *Sonata in G minor* showed good tone, technique, and phrasing. Mary Lowe's voice was sweet and accurate in songs by Joseph Marx, and Susan Slivko gave a brilliant performance of Liszt's *Mephisto Waltzer*. In his scoring of Psalm 121 for voice and ten instruments, Mr Bernard Lewis reminded one of the professor of chemistry who, performing an experiment behind a battery of reagents, rashly announced that the precipitate would be white, but to the joy of his class it turned out to be black.

The R.A.M. Club Dinner, June 30

On the occasion of the Annual Dinner of the Club, held at the Dorchester Hotel on June 30, in observance of the usage of the Court at this time it was decided to forgo the presence, as guests, of men distinguished in various walks of life. The more domestic aspect prevailed, and, as on former occasions, the Honorary Chaplain of the R.A.M., the Lord Bishop of London, gave prestige to the event. The President of the Club, Madame Julia Neilson-Terry, F.R.A.M., received the guests and delighted the members and their friends with her speech in reply to the toast of the R.A.M., the Club, and herself, its President, wittily proposed by Mr Cyril Maude. According to custom, the toasts of the King, Queen Mary, and the other members of the Royal Family, and that of H.R.H. the Duke of Connaught and Strathearn, were given from the Chair. Dr Marchant proposed the Guests, replied to by Mr John Drinkwater, no stranger to the Club, with happy allusions. Much sympathy was expressed that the Principal, Sir John McEwen, had been forbidden by medical authority to accept evening engagements, and both he and Lady McEwen were greatly missed. The company heard with great regret that Miss Ethel Bartlett was unable to appear owing to sudden illness. The duets, with Mr Rae Robertson, had been looked forward to with special interest and a message of sympathy was sent to her. The gap was heroically filled by Mr York Bowen, who played groups of pianoforte compositions in his own special style. Miss Olive Groves sang some songs with perfect expression, accompanied by Miss Alma Goatley and Mr Brian Nash. As on former occasions many members availed themselves of the dance and cabaret afterwards.

Among those present were Dr and Mrs Marchant, Mr and Mrs Ernest Read, Dr and Mrs F. G. Shinn, Mr and Mrs Sigismund Goetze, Miss Ena Grossmith and Mr Montague V. Lambert, Mr L. Gurney Parrott, Mr and Mrs Keel, Mr A. Alger Bell, Mr Arthur Hinton, Dr George Cathcart, Dr Crichton-Miller, Dr Archibald, Dr McCann, Mr and Mrs T. B. Knott, Miss Dorothy Howell, Mr and Mrs Rowsby Woof, Mr and Mrs York Bowen, General Kentish, Mr and Mrs Theodore Holland, Mr and Mrs Wallace, Mrs A. Brian Nash and Mr Nash, Honorary Secretary.

Recent Appointments

It is a matter of congratulation that the name of Lord Macmillan, P.C., has been added to the roll of the Directorate of the R.A.M. Apart from his high distinction on the Bench, he is rendering inestimable service to Education as Chairman of the Court of the University of London.

Mr John Barbirolli has been appointed Conductor of the New York Philharmonic Society for the Season of ten weeks, in succession to Signor Toscanini. A Scholar and Prizewinner in the Academy, Barbirolli's career has been brilliant in opera and orchestral works, and with the Scottish Orchestra he has raised the standard of musical taste in Scotland to a height rarely attained in recent times.

The Principal has been elected Alsop Lecturer in Music of Liverpool University.

Miss Megan Lloyd has been appointed 'cellist to Bangor University.

Mr John Alston has been appointed to the post of Music Master and Organist at Denstone School, Staffordshire.

Mr Guthrie Foote has been appointed Conductor of the St Leonard's College of Music Orchestra.

Mr Myers Foggin has been appointed Conductor of the People's Palace Choral and Orchestral Society.

Mr Maurice Miles has been appointed Director of the Pump Room Orchestra, Bath, for the coming season.

Mr Percy Heming has been appointed assistant artistic director to Sir Thomas Beecham for future opera seasons at Covent Garden, where he was assistant stage director last season.

Mr Arnold Richardson has been appointed Master of the Music at St. Alban the Martyr, Holborn.

Mr Aldo George Daniel Antonietti, F.R.A.M., has been appointed Professor of the Violin at the R.A.M.

Mr C. H. Trevor, M.A., has been appointed Professor of Organ at the R.A.M.

In Memoriam

Harry Plunket Greene, Hon. R.A.M.

1865—August 1936

At one time Professor of Singing in the R.A.M.

John Denis Yelland Richards

September 28, 1905—September 15, 1936

The tragic death of Yelland Richards, while climbing in Wales, adds yet another name to the grievous fate of young musicians who had gone forth from the Academy with a record of high distinction. As a student, from the year 1928 to 1932, his name appeared in every Prize List, and he gained ten scholarships, prizes, and awards. In this respect his progress closely resembled that of the student who had just left the Academy, Eric Brough, a young life likewise brought to a close by a deplorable accident. He succeeded Brough as organist at the Lewisham Congregational Church. To think of the one is to remember the other, two valuable lives cut off in the springtime of their years. The deepest sympathy is with the family of Yelland Richards for their heartbreaking loss.

Special Scholarship

IN MEMORY OF THE LATE GEORGE GROSSMITH

To discover screen talent, London Film Productions Limited, of Denham, have instituted a special scholarship at the Royal Academy of Music in memory of the late George Grossmith, entitling the successful candidate to one year's free training in dramatic art at the Academy. It has been awarded to Rose M. Hansom.

Promenade Concerts

The following names appeared in the recent season's programmes:

AS COMPOSERS AND CONDUCTORS:

Sir Granville Bantock, Dr Arnold Bax, Arthur Bliss, Sir Edward German, William Wallace, Sir Henry J. Wood.

AS PERFORMERS:

Norman Allin, Ethel Bartlett, Thorpe Bates, May Blyth, Arthur Catterall, Harriet Cohen, Joan Coxon, Clifford Curzon, Leslie England, Arthur Fear, Eric Greene, Frederick Grinke, Roy Henderson, Myra Hess, Florence Hooton, Dorothy Manley, Jean Pougnet, Ross Pratt, Bruno Raikin, Rae Robertson, Irene Scharrer, Sara Stein, Freda Townson, Eva Turner, Nancy Weir, Alec Whittaker.

Broadcasting

AS COMPOSERS AND CONDUCTORS:

Frederic Austin, Granville Bantock, John Barbiroli, Ethel Barns, Hubert Bath, Arnold Bax, Arthur Bliss, York Bowen, Warwick Braithwaite, Adam Carse, Eric Coates, B. J. Dale, Cedric Thorpe Davie, Norman Demuth, Baron Frederic d'Erlanger, Percival Driver, Arnold Fulton, Edward German, Alma Goatley, Adolph Hallis, Julius Harrison, Fred Hartley, Edgar Hawke, Michael Head, Clifford Hellier, Cyril Hellier, Arthur Hinton, Joseph Holbrooke, Theodore Holland, Frank Howard, Dorothy Howell, Walford Hyden, Frederick Keel, Reginald King, Sydney Kyte, Leo Livens, Claudia Lloyd, Herbert Lodge, John B. McEwen, Tobias Matthay, Maurice Miles, Katie E. B. Moss, Edgar Moy, J. Ainslie Murray, Herbert Murrill, B. Walton O'Donnell, King Palmer, Montague Phillips, George Posford, Elizabeth Poston, Ernest Read, W. H. Reed, Arthur L. Sandford, Sydney Rosenbloom, Alec Rowley, Cedric Sharpe, Susan Spain-Dunk, Felix Swinstead, Eric Thiman, Mansel Thomas, May Sabeston Walker, William Wallace, Maud Valerie White, Henry J. Wood, Charles Woodhouse.

AS PERFORMERS:

John Alexandra, Joan Allen, Norman Allin, Frederick R. Amor, John Armstrong, Ethel Bartlett, Thorpe Bates, Paul Beard, Peter Beavan, Percy Bilsbury, Joan Boulter, Kevin Buckley, Philip Burton, Ernest Butcher, Douglas Cameron, Arthur Catterall, Alfred Cave, Rebecca Clarke, Peggy Cochrane, Peers

Coetmore, Harriet Cohen, Christine Collinge, Patrick Cory, Joan Coxon, Harold Craxton, Henry Cummings, G. D. Cunningham, Patrick Curwen, Clifford Curzon, Clifford Deri, Shula Donjack, Kathleen Dunn-Davies, Spencer Dyke, Robert O. Edwards, Antony English, Arthur Fear, Myers Foggin, Dorothy Folkard, Watson Forbes, Ambrose Gauntlett, Max Gilbert, Tate Gilder, Margaret Godley, Dorothy Godwin, Katharine Goodson, Isabel Gray, Sidney Griller, Frederick Grinke, Olive Groves, Peggy Grummitt, Garda Hall, Adolph Hallis, Janet Hamilton-Smith, Colin Hampton, Harold Harper, Fred Hartley, Edgar Hawke, Douglas Hawkridge, Marjorie Hayward, Clifford Hellier, Cyril Hellier, Percy Heming, Roy Henderson, Myra Hess, Dorothy Hogben, Gwydion Holbrooke, Florence Hooton, Cicely Hoyer, Betty Humby, John Hunt, Harry Isaacs, Constance Izard, Frederic Jackson, Raymond Jeremy, Reginald Kell, Reginald King, Vivian Langrish, Denise Lassimonne, Philip Levi, Bernard Lewis, John Lewis, Claudia Lloyd, Megan Lloyd, John Lovering, Moura Lympny, Charles Lynch, Violet Lythgoe, Margot MacGibbon, Peggy Male, Dorothy Manley, Stanley Marchant, David Martin, Gwendolen Mason, Jean Melville, Wilfred Miles, Edgar Moy, May Mukle, William Murdoch, Richard Newton, Jack O'Brien, Valentine Orde, Elsie Owen, John Pauer, Leslie D. Paul, Reginald Paul, Dorothy Peacock, Edith Penville, Max Pirani, Claude Pollard, Jean Pougnet, Peggy Radmall, Eileen Ralph, Frederick Ranalow, Bessie Rawlins, Wynford Reynolds, Foster Richardson, Rae Robertson, Alec Rowley, Arthur Sandford, Irene Scharrer, Issay Schlaen, Joseph Shadwick, Cedric Sharpe, Bernard Shore, Eric Siday, Winifred Small, Dorothy Stanton, Constance Stocker, Carl Taylor, Arthur E. Temple, Lionel Tertis, Mansel Thomas, John Ticehurst, Egerton Tidmarsh, Jacqueline Townshend, Freda Townson, Vera Towsey, Eva Turner, May Turtle, Thelma Tuson, Dorothea Vincent, Gilbert Vinter, May Sabeston Walker, Watcyn Watcyns, Dorothea Webb, Nancy Weir, Alec Whittaker, Tom Williams.

LECTURE LESSONS:

A. Hermann Winter.

ADDRESS:

Greville Cooke.

TALKS:

Maurice Thiéry.

Recent Awards

The following awards have recently been made:

The Alfred J. Waley Prize (Violin) to William J. Waterhouse (Winnipeg), Winifred Flavell being highly commended, and Woolf Merrick and Katharine Little commended.

The Matthew Phillimore Prize (Male Pianists) to Ross Pratt (Winnipeg), Robert Hay being highly commended.

The Sir Edward Cooper Prize (Ensemble) to Eugene Nemish (1st Violin), Robert Masters (2nd Violin), Aubrey Appleton (Viola), Joyce Cohen ('Cello), Olive Zorian, Audrey Catterall, Elza Jackson and May Methven being highly commended.

The Piatti Prize ('Cello) to Joyce Cohen (London), Margaret Piggott and Vivian Joseph being highly commended.

The Charles Lucas Prize (Composition) to Manuel Frenkel (Leningrad).

The Frederick Westlake Memorial Prize (Female Pianists) to Eileen Fludger (London), Olive Cloke and Susan Slivko being highly commended.

The Gilbert R. Betjemann Memorial Prize (All Voices) to Megan Pentrhon-Jones (Pentre), William Grant being highly commended.

The Swansea Eisteddfod Prize (Sopranos and Mezzos) to Dilys Rees (Ammanford), Megan Pentrhon-Jones being highly commended.

The Joseph Maas Prize (Tenors) to Edward Crowther (Midgley, Yorks), Henry Foster being commended.

The Charlotte Walters Prizes (Two, Elocution) to Irene Green and Betty Prince.

The Elocution Professors' Shakespearean Prize to Janet Williamson, Elsie Matthews being highly commended.

The Cecil Martin Prize (Elocution) to Joyce C. Pilcher (Cliftonville), Jane R. Garbutt being highly commended.

The Walter Macfarren Prize (Male Pianists) to Robert Hay (Kingston, Jamaica).

The Walter Macfarren Prize (Female Pianists) to Irene Rustad (Norbury), Phyllis Rowe, Phyllis Lavers, and Olive Cloke being highly commended.

The Cuthbert Nunn Prize (Composition) to Terence Vaughan (Auckland, N.Z.), Diana Fox and Beryl Price being commended.

The Louisa Banerjee Prize (Contraltos) to Ruth S. Perry.

The Julia Leney Prize (Harp) to Jean Le Poidevin.

The Henry R. Evers Prize (Aural Training) to Nancy Weir, Marjorie Harper and Aubrey Appleton being highly commended.

The Messrs Chappell & Co. Pianoforte Prize to Patrick Smerdon-Piggott.

The Lionel Monckton Scholarship (Composition) to Eileen Fludger (London), Geoffrey Robbins being very highly commended.

The Stewart Macpherson Prize (Musicianship) to Denis J. Matthews.

The Parepa-Rosa Prize (Tenors) to John Fullard (Brecon), Edward Crowther being highly commended.

The Frederick Corder Memorial Prize (Composition) to Margot Wright.

The Messrs J. and A. Beare Prize to Edward Silverman.

The J. and J. Brough Prize (Flute) to O. Conrad Risius (Sydney, Australia), Joan Walker being highly commended and Harry Upson commended.

The Alexander Roller Prize (Piano) to Guy Jonson, Eunice Gardiner being highly commended and Iris Loveridge commended.

The Beatrice Goodwin-Vanner Prize (Piano) to Eunice Gardiner.

The Blakiston Memorial Prize (Piano) to Norma Gallia, Gerald Gover and Denis Matthews being highly commended.

The Messrs Challen & Son Pianoforte Prize to Nancy Weir, Rosalie Inskip being highly commended and Audrey Gray commended.

The Pianoforte Advisory Board Prize to Dennis Murdoch, Bruno Raikin being very highly commended and Iris Greep commended.

The Isabel Jay Memorial Prize (Sopranos) to Laura Gorton (Hull).

The Mary Burgess Memorial Fund to Joan Lennard.

The Alfred Gibson Memorial Prize to Winifred Flavell.

The Lesley Alexander Gift to Vivian Joseph.

The Oliveria Prescott Prize (Composition) to Daniel Jones and Geoffrey Robbins.

The Ridley Prentice Prize to Clifford Deri.

The Leonard Borwick Prize to Nancy Weir.

The Dove Prize to May Sabeston Walker.

The Elsie Horne Prize to Paul Huband.

The Alessandro Pezze Prize ('Cello) to Joyce Cohen.

The Manns Memorial Prize to R. Sanders-Clark.

The Anne E. Lloyd Exhibition (Singing) to Muriel Hill.

The Minnie Hauk Gold Medal (Singing) to Joan Lennard.

The Minnie Hauk Silver Medal (Singing) to Thelma Weeks.

The Cranz Prize (Diction) to Harold Child.

The William Townsend Scholarship (Pianoforte) to Bruno Raikin.

The Robert Radford Memorial Prize to Thomas Williams.

The E. F. James Prize to Richard M. Gibbs.

The Howard de Walden Gold Medal (Dramatic Art) to Olga Snalam, Doreen Davenport and Eileen Hobbs being highly commended.

The George Grossmith Gold Medal (Dramatic Art) to Lorna Birkenshaw, Isabel Smith, Evelyn Daniel, and Betty Prince being highly commended.

The Gowland Harrison Scholarship (Male Violinists) to John H. Jezard (London), Robert H. Masters and Edward Silverman being highly commended, and Henry J. Greenwood commended.

The Bach and Beethoven Scholarship (Works of Bach: Any Instrument or Voice) to Iris M. Greep (Plymouth).

The Sterndale Bennett Scholarship (Any branch of Music) to Henry J. Greenwood (Violin) (Belfast), Sydney J. Barlow and Philip D. Moore being commended.

The Henderson Scholarship (Violin) to Joseph Burns.

The Ada Lewis Scholarship (Piano) to Ivey Dickson (Felton, Somerset), Joyce Annette Stoker being highly commended and Lorna J. Capell commended.

The Ada Lewis Scholarship (Singing) to Margaret I. Ball (Surbiton), Miriam I. Grovic being highly commended.

The Broughton Packer Bath Scholarship ('Cello) to Kenneth L. Law (London), Terence M. Weil being highly commended.

The Broughton Packer Bath Scholarship (Violin) to Robert H. Masters (Ilford), Henry J. Greenwood being highly commended and Emanuel Hurwitz commended.

The Sainton Scholarship (Violin) to Richard G. W. Heller (Buxton), Yvonne Kirkpatrick-Caldecot being commended.

The John Stokes Open Scholarship (Baritones) to Thomas Wilfred Hughes (Banbury), Philip Elbling being highly commended.

The Elizabeth Stokes Scholarship (Piano) to Eunice Robinson (Durban, South Africa), Arthur J. Tatler being highly commended, and Joyce Annette Stoker, Joyce King, and Rose Marc commended.

The Goring Thomas Scholarship (Composition) to Geraldine Thomson (London), Margaret O. Mullins being highly commended.

The John Thomas Welsh Scholarship (Instrumentalists) to Reginald Gibbs (Harp) (Merthyr Tydfil), Glenis G. Fleet being highly commended.

The Thomas Threlfall Scholarship (Organ) to Basil G. Bensted (London), Robert W. Lovell being highly commended.

Notes About Members and Others

[It would facilitate the compilation of this column were Members to send a note to the Editor of past performances or engagements.]

Mr Douglas Hawkridge recently gave a recital to the Nottingham Organists' Association.

Miss Ethel Bartlett and Mr Rae Robertson gave a recital of music for two pianos in the Aeolian Hall on October 20.

Miss Myra Hess gave pianoforte recitals in Wigmore Hall on October 3 and 10.

Miss Eva Turner was the soprano soloist in a Wagner programme given by the London Symphony Orchestra in Queen's Hall on October 6.

Mr Eric Greene gave a song recital at Aeolian Hall on October 9, assisted by Mr Lionel Tertis (viola).

Mr David Martin gave a violin recital in Wigmore Hall on October 12, with Mr Myers Foggin at the pianoforte.

Mr Egerton Tidmarsh gave a pianoforte recital in Wigmore Hall on October 9. Included in the programme were works by Arnold Bax and Dorothy Howell.

Miss Susan Slivko gave a pianoforte recital in Wigmore Hall on October 6.

Miss Dorothy Richards gave a song recital in Cowdray Hall on October 22, assisted by Miss Edna Elphick ('cello), with Mr Myers Foggin at the piano.

Mr Eric Rickard broadcast two groups of songs from the North Regional Station on October 5.

Mr Dennis Dance, who gave a very successful students' recital of music for two pianos at the Grotrian Hall on July 8, has been elected chairman of the North-west Middlesex Branch of the Music Teachers' Association.

Miss Peggy Male played piano solos at Porthcawl on August 9.

Some pupils of Miss Mary Wilson and Madame Elsie Horne gave a vocal and pianoforte recital in the Duke's Hall in the Easter Term.

Madame Elsie Horne adjudicated recently at Enfield, Stratford, and Isle of Wight Festivals.

During the Easter Term Mr Leslie Regan conducted the Croydon Philharmonic Society's performance of *The Messiah*. He also conducted a concert by the Dulwich Philharmonic Society which included in its programme Schumann's Pianoforte Concerto, with the late Yelland Richards as soloist.

Two concerts were given at Peterborough during the past year by pupils of Miss E. Dodsley Bennetts.

Mr Eric Rickard was the baritone soloist at a concert given in September in the Corn Exchange, Bourne, Lincs, which he himself had arranged. The other artists were Miss Margaret Chamberlain (piano), Miss Margery Lavers (violin), Miss Edith Juster (mezzo-soprano), Mr John Fullard (tenor), and Mr Vivian Joseph ('cello).

Mr Norman Demuth was the organist at a concert he arranged which was given at Bognor Regis on June 22. Miss Peggy Radmall and Miss Evelyn Whatley were the violinists. Sir John McEwen's *Biscay* quartet was included in the programme.

Mr John Booth's Choir (The Florian Lady Singers) again won the first prize in the open class for lady choirs at the Stratford, E., Festival, and in so doing completed the round dozen consecutive successes in competitive work. Mr Booth has recently adjudicated at the following Festivals, both vocal and choral classes: Hastings, Derby, Stratford, E., North of England Tournament, Newcastle-on-Tyne, and Buxton.

An article by Mr Tobias Matthey, 'The Gospel of Relaxation', appeared in the July number of the *Music Teacher*.

Mr Robert O. Edwards played the Liszt Hungarian Phantasy at the Symphony Concert broadcast from Bournemouth on August 9.

A pianoforte recital by some junior pupils of Miss Ethel Kennedy was given at Hampstead on July 25, assisted by elocution pupils of Miss Gwendolyn Russell.

Mr Tobias Matthey's newly published *Ballade for Violoncello and Piano* was played for the first time at a concert given in Wigmore Hall on July 9.

Miss Valetta Iacopi and Mr John Lewis have recently appeared in *Falstaff* at Sadler's Wells, with Mr Warwick Braithwaite conducting.

Mr Robert Alva was soloist in *Hercules* at the Norwich Festival.

New Publications

- Musical Secrets (Oxford University Press) *Lilias Mackinnon*
- Arrangements for the Moor double-keyboard pianoforte:
- Chaconne in D minor, J. S. Bach, transcribed by *E. Moor*
- Prelude in E major, J. S. Bach, transcribed by *E. Moor*
- Toccata and Fugue, D minor, J. S. Bach, transcribed by *E. Moor*
and *Winifred Christie*
- Chaconne in E major with Variations, Handel, transcribed by
E. Moor and *Winifred Christie*
- A New Gavotte and Trio (c. 1731) (Oxford University Press)
edited by *Harold Craxton*
- Courant (Matheson) (Oxford University Press) edited by
Harold Craxton
- Pedalling—the Modern Pianoforte (Oxford University Press)
York Bowen
- Technique with a purpose (Oxford University Press)
Felix Swinstead
- The Orchestra and its Instruments (Hawkes) *Harold C. Hind*
With a Preface by *Sir Henry J. Wood*
- 'The Enchanted Glade', Suite for Piano (Oxford University
Press) *Ivor R. Foster*
- 'Sing we triumphant hymns of praise', Anthem (Novello)
Leslie Regan
- Sinfonia Concertante for Violin, Viola, and Orchestra, by Mozart
(K.364). (Oxford University Press.) Edited with original
Cadenza by *Lionel Tertis*
- Ballade in C, Op. 40, for Violoncello and Piano (Joseph
Williams) *Tobias Matthay*
- 'Third Album' for Piano, containing five pieces, a duet, and
twelve questions on Musical Knowledge (Bosworth and Co.)
Barbara Kirkby-Mason
- 'My First Tunes,' containing eleven very easy pieces for piano,
with words (Curwen) *Barbara Kirkby-Mason*

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Notices

1—'The R.A.M. Club Magazine' is published three times a year and is sent gratis to all members on the roll.

2—Members are asked kindly to forward to the Editor any brief notices relative to themselves for record in the Magazine.

3—New Publications by members are chronicled but not reviewed.

4—All items for insertion should be sent to the Editor of 'The R.A.M. Club Magazine', Royal Academy of Music, York Gate, N.W.1.

The Committee beg to intimate that ex-Student Members who desire to receive invitations to the Students' Meetings should notify Mr H. L. Southgate at the Royal Academy of Music.

N.B.—Tickets for meetings at the Academy must be obtained beforehand, as money for guests' tickets may not be paid at the door. Disregard of this rule may lead to refusal of admittance.